

CHAPTER IV

REPRESENTATION OF NATURE, HUMAN FIGURES, ANIMALS AND DECORATION

NATURE

The representation of nature, in all its variety and sumptuousness, forms a very important part of Mughal miniatures. Pure landscape painting as a kind by itself does not seem to attract the attention of the Mughal painter; yet he employs natural objects frequently and for various purposes. For decorative purposes, natural objects come to the Mughal artist as a matter of course. Stylised forms of leaves and flowers dominate the layout of the hashvias (border) of the illustrations. The designs depicted on costumes, shamyianas, utensils and carpets are generally drawn from nature. But it is the background of an illustration which is invariably laid out by the depiction of trees, hills, mountains, streams, mounds of earth, sporting casual growths of shrubs, overcast by a clear, blue, star-lit sky, a crescent, or a cluster of clouds. These may be represented in varying moods in harmony with the themes of the paintings.

The love of the artist for nature has quite often resulted in a profusion or out-of-setting placement of leaves, trees or decorative foliage which lend his creations a touch of artificiality. A plausible reason seems to be that while working on defined themes, as was the case with the painters, the artist enjoyed very little freedom for independent expression. It was in the depiction of nature that he could give a loose rein to his creative talent.



PLATE XLVI

Emphasis on the delineation of minute details is another conspicuous feature of the Mughal art. The Akbari illustrations provide striking examples of it. Depending less on light-and-shade technique, the Akbari artists seek to bring out the intensity and identity of an object mostly by means of details. It is more of a matter of technique with the artist rather than of mere expression of his power of observation. This technique is employed with equal facility in the treatment of human figures as well as of nature. In the latter however, one finds an inconsistency which betrays limitation of the painters. For instance the stem of a tree is generally rendered with such a finesse that it would seem to be enlivened with three-dimensional effect. On the other hand leaves could be found done mostly in flat colours and stylised in form.

The miniatures which deal with the subjects of huntings, gardens, feasts, catching of birds and expeditions etc. are specially composed in the lap of nature. The almost invariable display of plants and trees inside palaces and campuses show the prevasiveness of nature in the imagination of the artist. Natural objects are also used for the purpose of filling in the blank spaces in the compositions.

Sky : (plate XLVI)

For the artists the sky seems to be an essential part of a composition. Generally it is represented on the top margin. But most of the illustrations have precariously accommodated it in a very narrow strip on the top; and it is not difficult to understand that its appearance

is essentially a matter of formality. The representation of the sky is casual in the Persian Qalam. It commonly appears in the Akbari paintings. This seems to be result of the Chinese and European Arts.

The horizon is a special feature of the miniatures. It is used as a means to create the effect of distance, depth and solidity. It is employed to divide the painting into two planes, horizontal and vertical, which are represented in nature by the earth and the sky. The position of the sky in the illustrations has mattered little in its treatment and appear only as one of the essentials of the composition.¹ In a few instances the sky is represented prominently so as to partake the general view of the composition but this practice is not common. In addition to its being essential ingredient of natural perspective the sky is used frequently as a means to define the time and atmosphere of the scene depicted. This is achieved by the gradation of the blue pigment. The light blue pigment-cobalt blue or a thin wash of a blue tinge, is used to depict day time, while the effect of night is brought out by the dark-blue - Persian **or** blue with a tinge of purple. Sometimes the night time is characterised by showing the sky with a spray of stars-drawn repeatedly on equal distances in the form of a all-over

1. Akb; pls. 63, 65, 66, 67, 74 (V.A.); Tarikh; ff. 123b, 147b, 331a (Patna); Razm; pls. 4, 5, 7, 11, 12, 14, 15, 17, 18, 20, 21, 25, 28, 31 (Baroda); pls. 3, 6, 14, 16, 17, 21, 41, 42, 61, 64, 65, 81, 98, 102, 115, 117, 122, 139, 141, 143, 144, 146 (Jaipore); Tuzuk; pls. 3, 11, 21, 23, 37, 38, 39, 40, 51, 52 (Moscow); ff. 83, 271, 295, 306, 352 (B.M.).

design or casually splited in the sky. A crescent or a full-moon is sparingly employed in a star-lit sky. The sun might be employed to announce the day. Incidentally, while emphasising the atmospheric character of a scene the artist would seldom fail to utilise such other means as the flight of birds across the horizon to show the morning or evening time. A tinge of orange or red could be mixed with blue; or rarely the gold pigment is also laid flatly to depict the same.

Generally the sky is depicted flatly in monotonous blue colour. The upper part is mostly painted darker in tone than the rest below. Probably it was done so deliberately to enhance the effect of depth. The monotony is however relieved to a great extent by introducing varying tinge of colour: orange, red, or yellow, or gold pigment in the treatment of sky and colouring the clouds with it and mixing the

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2. Akb; f. 263b(C.B.); pl. 44(V.A.); Tarikh; ff. 44b, 246b (Patna); Razm; pl. 11 (Baroda).
 3. Akb; f. 263b (C.B.)Tarikh; 5b, 44b, 246b (Patna); Razm; pl.11 (Baroda).
 4. Akb; f. 122b (C.B.); Razm; pls. 25, 27, 32, 41, 62, 65, 67(Jaipore); Tuzuk; f. 271 (B.M.).
 5. Diwan; ff. 19,30,116,177,284,355(Rampur); Anwar; ff. 17,25,30,61,71,80,93,134,160,171,178,201(Varanasi); Razm; pls. 4,5,6,8,17,18,19,20,26,27,30(Baroda); Akb; f.122b(C.B.); Tuzuk; pls.8,11,13,25,31 (Moscow); ff.44,163,190,194,271,279,333,351,378,504(B.M.).
 6. Diwan; ff. 19,74,116,147,177,314(Rampur); Anwar; ff.80,134,208 (Varanasi); Akb; ff. 122b (sun in gold pigment), 155b(C.B.); Tuzuk; pl. 24 (Moscow).

two by different shades of one or more colours. This is peculiarly true of the Akbari illustrations and is a feature which has distinguished its miniatures from the Persian Qalam. Sky represented with stripes of clouds, floating clouds and the patches of clouds in group all distinct the Mughal style from the pre Mughal Indian tradition also. The clouds drawn in three dimensional effect, sometimes like heavy draperies folded in circular curves and the deep-shading⁷ associate the style with the European art. Similarly, though very rarely, depiction of the flying angels shown perched in the sky, in the midst of floating clouds is directly derived from the latter. Chinese mode of representing clouds is also not wanting in the illustrations.⁹ It may be seen in the stylised representation of clouds - in the form of a dragon or in the repetition of two or more opposite curves. Traces of the Persian mode of representation are also found in some miniatures where the Persian blue colour is employed flatly¹⁰ in the sky.

7. Akb; ff. 155b, 157b, 187b (C.B.); pls. 22, 25, 40, 48, 61, 63, 73, 75, 82, 92, 109 (V.A.); Tarikh; 7b, 10b, 14a, 26b, 73a, 230a, 231a (Patna); Razm; pl. 20 (Baroda); pls. 27, 32, 42, 59, 60, 62, 65, 67, 92, 100, 114, 115, 122, 123, 134, 136, 141, 195 (Jaipore). Tuzuk; pls. 16, 19 (Moscow). ff. 44a, 163a, 180b, 190a, 197a, 270b, 379a, 403b (B.M.)

8. Razm; pl. 20 (Baroda).

9. Razm; pls. 51, 81, 131, 144 (Jaipore).

10. Akb; ff. 1, 6b, 10b, 11, 18, 49b, 54, 57, 148, 245, 263 (C.B.); pls. 6, 17, 18, 20, 28, 35, 36, 38, 42, 43, 44, 49, 50, 69, 77, 79, 81, 88, 89, 103, 108, 112, 113, 114 (V.A.); Tarikh; ff. 2b, 4b, 5b, 28b, 40b, 44b, 51a, 58b, 62a, 65b, 90a, 118a, 122a, 126b, 134a, 136b, 143b, 163b, 170b, 194b, 246b, 253a, 254a, 269a, 326b, 328 (Patna); Razm; pls. 3, 7, 9, 10, 12, 14, 17, 23, 25, 28, 30 (Baroda); pls. 7, 19, 34, 51, 52, 54, 55, 63, 70, 72, 99, 112, 121, 124, 125 (Jaipore); Tuzuk; pls. 3, 21, 23, 37 (Moscow). ff. 2b, 31b, 35b, 54a, 94b, 197b, 252b, 253a, 256b, 306a, 314a, 391b (B.M.).

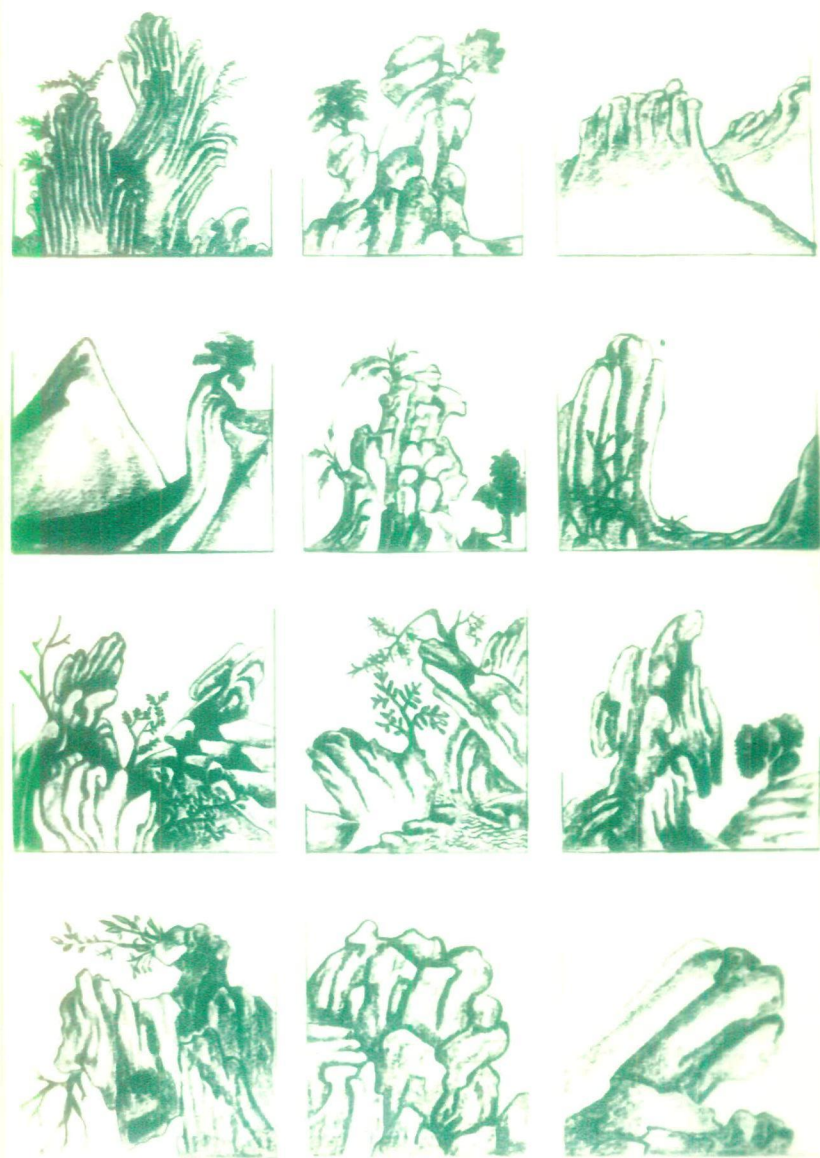


PLATE XLVII

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The representation of clouds in the illustrations of the Razm.

(Jaipore and Baroda) make a class by itself. These are characterised by the three dimensional effect, thick shading, blending of colours in variety of tones and gradations. Rarely, the similar examples are found in the other manuscripts also.

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Mountains and hills : (plate XLVII)

(The mountains, hills and rocks silhouetted against the sky form the background of many miniatures. The hills are drawn in curved lines and their tops are also shown rounded. While showing a hill range the artists display a marked tendency to give a tilt to the rocks which are generally longish. These characteristics are constant feature of these paintings and seem to percolate from the Persian style. In the latter, it may be observed the representation of hills and mountains is made by following a few, well-defined forms and ideas, and for that reason these are always stylised. One goes on turning the folios to the end without finding any difference in their forms, though the situation might change. This kind of treatment is generally followed in the Akbari paintings. What distinguishes

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11. Razm; pls. 20 (Baroda); pls. 27,32,41,59,60,62,65,67,92,98,100,114,115,122,123,134,136,139,141,195 (Jaipore).
 12. Tuzuk; ff. 190a,379a(B.M.); Akb; f.155b(C.B.). pls.25,63,73,74,85 (V.A.).
 13. "This convention of representing mountain in Persian art found favour with the painters of the Akbar and Jahangir Schools". The Technique; p. 55.

them from the strictly Persian convention is their depiction with modulated contours and variations in patterns. In many instances the curves have become simpler and sometimes a group of rocks is drawn in one patch so as to depict an elongated elliptical-curve, a tradition different from the Persian style; accommodating the Indian style of representing a hill or mountain. The setting and treatment of hills in most of the illustrations display a similarity in the type. However, in a few instances the curves are simpler and forms less stylish.

The depiction of rocks in composition is generally observed in the Persian style of the period before the 16th century. Usually animals are shown perched on the hills, of these the wild ram, ibex have found the favour of the artists. This practice has survived in the Akbari paintings also. Spring-plants, waterfalls and hill-rivers also add to the surroundings.

Mountains are painted in purplish colour which is obtained through mixing zinc-oxide in purple pigment. The distant hills are shown

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14. Akb; ff. 10b, 25, 112b, 123, 155b, 187b, 188, 248 (C.B.) ; pls. 12, 53, 58, 61, 63, 65, 87, 88, 98, 99, 102, 103 (V.A.) ; Tarikh ; 26b, 53b, 101a, 126b, 166b, 170b, 178b, 226a, 230a, 252a (Patna) ; Razm ; 4, 6, 41 (Jaipore) . Tuzuk ; pls. 9, 16, 19, 21, 22, 28, 33, 34 (Moscow) .
 15. "Convention of composing with rocks arranged in proscenium with extensions to the wings in aerial perspective, all such conventions were already in current in Persian before the end of fifteenth century". Barret and Grey; p.81.
 16. Akb ; pls. 24, 87 (V.A.) ; Tarikh ; 21a, 46b, 54a, 227b, 269a, (Patna) ; Tuzuk ; pls. 7, 41 (Moscow) ; ff. 190, 194, 305, 522 (B.M.) .

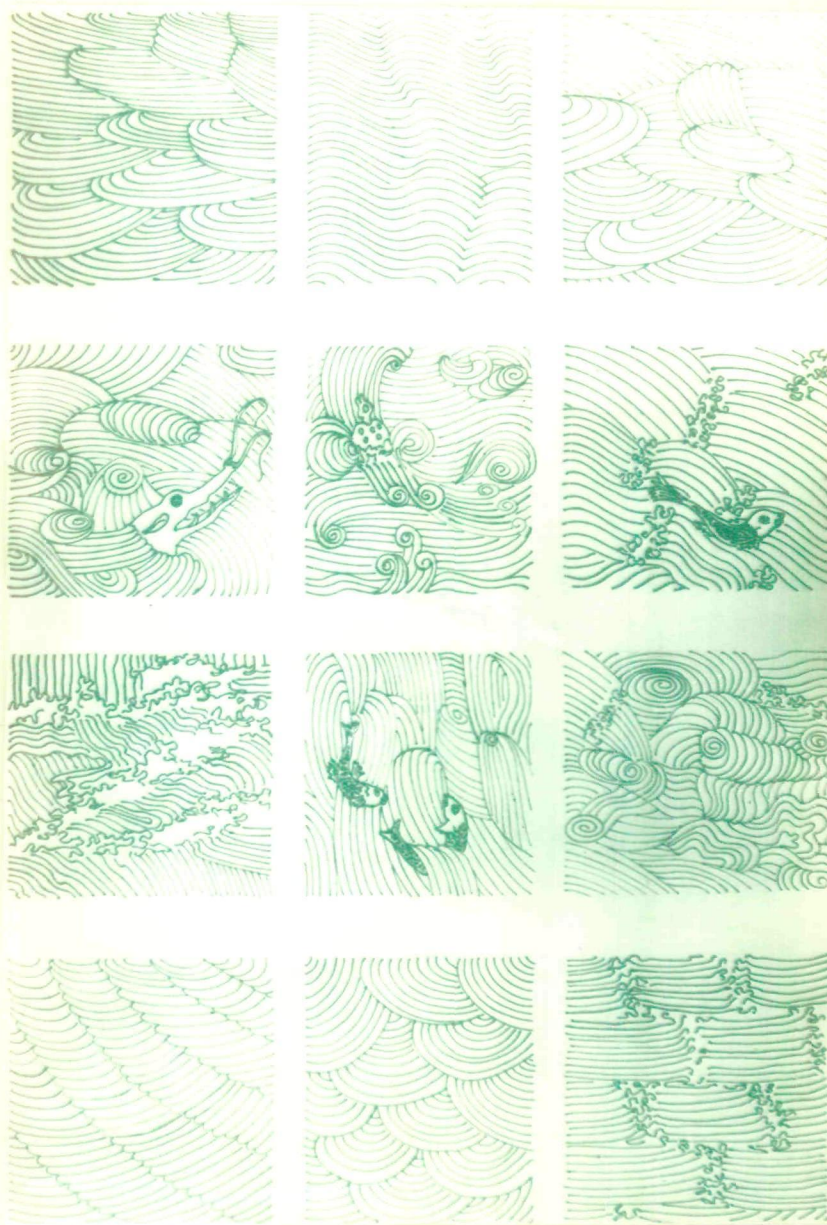


PLATE XLVIII

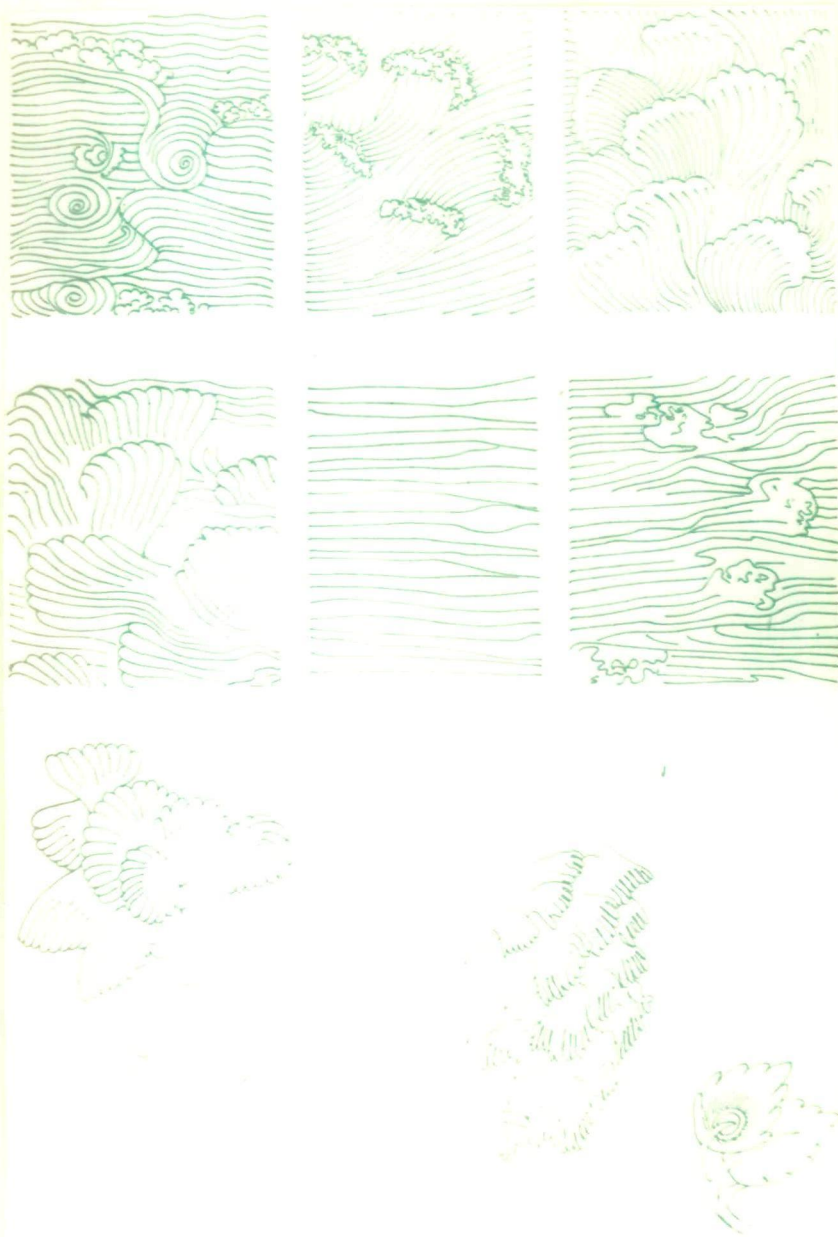


PLATE XLIX

in light blue pigment. The use of golden yellow, bluish grey and reddish colours also appear in the hills. Generally the hills are shown in the groups and accordingly their colours have varied. To distinguish different parts of the hills drawn side by side, artist is assisted by the variation in colour, of which he makes a free use. In one group variation of two to three colours predominantly, greenish, yellowish, reddish, bluish, a thin wash of orange etc. etc. gradations of pigments may be employed - identical to the Persian Qalam.

The hills are also used for dividing canvas, where several scenes are intended to be shown at a time. Here the hill-curtains, as one might say, separate different scene of a single theme, situation or act. Moreover in the absence of a correct knowledge of perspective, the painters make use of the hills and such other objects for bringing out the effect of distance and depth.

Rivers : (XLVIII and XLIX)

The rivers are composed with their natural surroundings comprising of stones, grassy plants or trees on their banks. The tendency is towards a realistic depiction, in the sense that the artist would seem to strive for filling in all the necessary details of a river. Waves, currents, foams, even a stray boat would not be spared in order to achieve completion in the representation.

Nevertheless, the overall effect marred emerges ultimately in a

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panorama of stylish waves, curling whirlpools, fish or boats and currents and so on. The Mughal painters have shown their originality in the depiction of turbulent water and curling whirlpools. He represents water in many ways. Waves displayed by employing zig-zag lines in white pigment on the grey surface composed with or without foams exhibit an affinity with Indian tradition. One may find a fish or two, or a tortoise in the water, straight or curled, but generally shown submerged in the water and half above it. In changed surroundings, a lotus with leaves painted in realistic form may be seen on the surface. Both of these ideas have become patented in the illustrations and can be unmistakably identified with those found in the pre-Mughal Indian art. Similarly the representation of a crocodile or sea-pig

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17. Akb; f. 123 (C.B.); pls. 13, 21, 22, 38, 46, 47, 48, 52, 54, 60, 62, 64, 67, 78, 85, 97 (V.A.); Tarikh; ff. 23b, 26b, 51a, 55b, 101a, 103b, 108b, 163b (Patna); Razm; pls. 4, 7, 13, 23, 131, 140 (Jaipore); Tuzuk; pls. 28, 33, 69 (Moscow); ff. 22, 190, 204, 351, 468 (B.M.).
18. Plate : XLVIII and XLIX.
19. Razm; pl. 19 (Baroda); pls. 16, 46, 60, 64, 65, 71, 91, 135 (Jaipore); Tuzuk; pls. 53, 59, 65, 67 (Moscow); ff. 306, 379a, 390a, 390b, 398b (B.M.). (Lotus is always drawn in its realistic form and colour. It may be represented half or fully-bloomed in a group with buds and leaves on the surface of water. A fully bloomed lotus appears like a round dish divided into several petals of equal dimensions. The petals are drawn like a pointed leaf, though in a few instances its stylised form has been employed. The petals drawn in a circular-curve in a circle form an ornamented lotus. These curves are rhythmic and produce an effect of circling movement. The back or side view are also met with. The red lotus has mostly fascinated the painters.)
20. Razm; pl. 19 (Baroda); pls. 4, 7, 14, 15, 16, 23, 33, 65, 71, 91, 121, 126, 129, 130, 131, 135, 139 (Jaipore); Tarikh; ff. 4b, 331a (Patna); Tuzuk; pl. 7, 32, 33, 40, 45, 46, 65 (Moscow); ff. 204b, 306a, 387b, 391b, 394a, 394b, 504b (B.M.).



PLATE : L



PLATE LI

drawn like a dragon associates the style with the Chinese Qalam.²¹

In other instances current represented in comb-like lines on the blue surface associate the Persian style. The introduction of ducks etc. in the representation of water seems the innovation of the Mughals.²²

The colour used is blue or steel grey for the base. The lighter tones are achieved by mixing zinc-oxide in it, in the depiction of waves. Incidentally, the tinge of orange or yellow is also employed to depict the foams or whirl-pools etc.

Trees : (plate XLIX, L and Li)

Backgrounds of miniatures are generally detailed with trees and plants. Their representation is necessary in the scenes of camps, huntings, catching of birds, feasts and expeditions etc. The artist uses them as a ready means for producing natural effect, contrast and rhythm in the picture. Dense foliage and long, straight trunk are the common features of the trees painted in the illustrations,

21. Akb; 64 (V.A.); Tarikh; 51a, 101a, 108b, (Patna); Razm; pls. 23, 121, 126, 129, 130, 131, 139 (Jaipore); Tuzuk; pl. 69 (Moscow); f. 504b (B.M.).

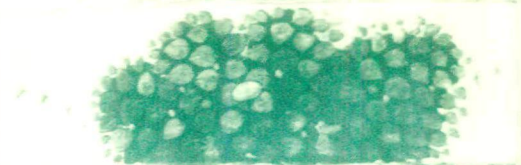
22. Razm; pl. 19 (Baroda); pls. 7, 16, 20, 46, 91, 97 (Jaipore); Tarikh; ff. 4b, 331a (Patna). Tuzuk; pls. 22, 53, 59, 65, 67 (Moscow). ff. 173b, 190a, 197b, 306a, 380a, 391b, 398b (B.M.).

and are evidently drawn from the pre-Mughal Indian art. Within the limits of these forms variety is sought to be created by rendering them so as to have a conical top or round or oval expansion of foliage above the trunk. Sometimes these are painted above the horizon.

A pleasant exception to the stereotype art of the Akbari illustration is remarkably realistic and free rendition of the trunks of the trees. Minute details of the folds, knots, wrinkles, pits and bulges are depicted in naturalistic forms with exquisite modelity and tonality. Attempt is made to produce the image of solidity and roundness through shaded lines. Three-dimensional effect has been created in the figures of trunks by this method. Interestingly, notwithstanding the form of the upper part of tree which is predominantly stylish, the small branches are found quite frequently treated in the fashion of the trunk. An apparent similarity in their forms may well have been the reason of this approach. However, considered individually, this kind of treatment of branches exhibits an interesting tendency towards

23. "In some of the paintings of Akbar School, however, the Indian influence in the representation of plantain, mango and cypress trees in the background with the garden enclosure is reminiscent of Indian influence than the Persian Convention according to which trees were not often represented in dense foliage and straight trunks". *The Technique*; p. 53.

24. *Akb*; pls. 17, 18, 30, 39, 40, 53, 54, 62, 69, 72, 74, 82, 84, 87, 92, 93, 117 (V.A.); *Tarikh*; ff. 2b, 20b, 60b, 72a, 123b, 128b, 129a, 131a, 148a, 163b, 178a, 202a, 269a, 322a, 323a (Patna); *Razm*; pls. 4, 5, 17, 18, 19, 31 (Baroda); pls. 1, 2, 3, 5, 7, 10, 11, 14, 16, 18, 20, 34, 35, 41, 49, 50, 53, 60, 70, 74, 79, 91, 102, 103, 106, 109, 110, 120, 122, 128, 131, 135, 141 (Jaipore); *Tuzuk*; pls. 8, 9, 11, 16, 19, 20, 21, 23, 25, 33, 37, 39, 40, 48-62, 64, 67 (Moscow); ff. 6b, 7a, 173b, 180b, 190a, 197b, 252b, 256b, 285a, 295a, 352a, 370b, 346b, 393b, 398a, 398b, 399b, 404a, 405b, 406a, 418a, 453a (B.M.).



بر بلست کدنی و برابر سیب بود به شد بویش و نیت



غریب است و چند نیت یک دیگر است و نیت



او که در نیت نیت می شود و نیت یک چوب
در نیت یک نیت دیگر می شود و نیت یک چوب

PLATE LII



PLATE LIII

adopting the technique of realistic expression in the Mughal art. In more phenomenal way, this development is comprehensibly observed in the treatment of dry and naked branches, as for instance in the folios 283 and 284 of the Tuzuk (B.M.). The realistic treatment of tree trunk depicting three-dimensional effect and the curve drawn in accordance of the form representing depression and folds in the appearance of a trunk is after the European tradition though not entirely identical.

A very typical feature of these paintings is the constancy of the visual form which the leaves retain despite variations in distance, positions and significance in relation to the other objects on the canvas. Each of the leaves must be represented with the maximum of details, whether it grows on a plant or hangs by a stem on the top of a tall tree. The whole bulk of the foliage of a tree would be shown full of the leaves - which are arranged in opposite-setting. Their veins would be shown irrespective of their position, height or size. The two surfaces of the leaf (front and the back) are distinguished by variation in the intonation of the pigment (plate Lii & Liii). The upper surface is painted in darker tones than the lower surface; and this is in conformity with nature. The stylised form of leaves has also belonged to the pre-Mughal Indian tradition. Leaves composed

25. Plate L.

26. Plate L; Akb. ff. 19, 25, 169 (C.B.); pl. 32 (V.A.); Razm; 4, 18, 19, 99 (Jaipore).

in a group of circles, half-circles like a pattern of flower with many petals is typically Indian tradition which came handy to the Mughal painters also. Such depiction of a foliage may be seen in²⁷ several examples of the Rajput miniatures. The leaves drawn with foliated edges are the stylised version of the cut-leaves found in nature.

Trees, drawn single or double with a few leaves and branches full of²⁸ flowers - with five or six petals; casually represented with a cypress tree reflect the influence of the Chinese Qalam - already adopted by the Persian painters (plate Li(b)). The composition of of these trees has fascinated the most to the artists who have sparingly employed it in the out-door scenes and also as a motif of²⁹ decoration. The single unit of a flower with five petals is equally favoured for decoration etc.

The trees depicted in the illustrations are closer to nature and more varied than in the contemporary Persian miniatures and pre-

27. Plate Li(a) Akb; pls. 14,34,35,59,60,83,85,104(V.A.); Tarikh; 2b,18b,44b,61b,62a(Patna); Razm; pls. 60,96(Jaipore). Tuzuk; pls. 9,31(Moscow); ff. 23a, 70a, 94b.

28. Diwan; ff. 19,116,147,247,355(Rampur); Akb; ff. 10b,49b,(C.B.); pls. 9,22,24,32,38,49,84,92,102,104,117(V.A.); Tarikh; ff. 2b, 4b, 14a, 21a,90a,134a,(Patna); Razm; pls. 4,12,13,19(Baroda); pls. 12,20,23,41,49,75,123(Jaipore). Tuzuk; pls. 11,20,21,23, 24,49 (moscow). ff. 35b, 52a, 49b,181b, 208b, 252b, 29500, 351b, 492a, 522a (B.M.).

29. Supra p.

Mughal Indian art. The predominant features are realistic in form, though exceptions are met with where stylisation is favoured. The study of trees in its purest form are the illustrations contained in the Tuzuk.³⁰ These miniatures represent a great variety of trees and their species - described by the emperor Babur in his Memoirs.³¹ The character of the trunks, leaves, fruits and flowers etc. help in distinguishing a plant or a tree, though it is difficult to distinguish their species. Of these Chunar, Kamrakh, Jammu mango, pomegranate, Kirni, badhal, Biir, paniala, orange, lemon, citrus, samtara sadafal, amrud and Indian palms - Chirunchi and date etc. are sparingly represented.

HUMAN FIGURES

The illustrations are studies in action rather than in character. The emphasis is on the description of themes, wherein human figures appear as persons but do not always emerge as personalities. The thematic overtone of each of these illustrations is thus the determining element of the character of the art itself. With an array of colours,

30. Tuzuk; pls. 48,49,50,51,52,53,54,55,56,57,58,59,60,61,62,63 (Moscow); ff. 398a,398b,399b,400b,401b,203b,404a,405b,406a,406b,407b(B.M.).

31. Baburnama; Vol. II; pp. 503-513.

a set of conventional lines and a few types, the artist manages to justify his claims to virtuosity. He is bothered by no demands of naturalism and the gravest of his errors get past undetected by the connoisseur, himself [~]tained to want nothing better than clarity in the execution of conventional media. The function of anatomy in art, the geometry of postures, the rules governing visuality, the intuitive perception of proportions, the diminutive impact of distance, all escape his attention.

Action is directly reported through lines, a technique that is of fundamental significance in sketch drawing. In colour painting, it is one of the requisites which goes side by side with the correct judgement of muscular adjustments during action. An skillful artist uses the two techniques to the maximum advantage when he is able to visualise the degree and nature of the participation of each part of muscle of the body in a particular action. The degree of perfection of a representation is thus directly proportional to the extent of coordination between observation and technique. It is exactly here that the Akbari artists display a different attitude. His attention is concentrated on those parts of the body which are directly involved in the action - the rest of the body is painted in a neutral attitude. A certain direction of the head, or an angle at which the hand is to be lifted or stretched would, for instance, be considered sufficient for depicting a bended posture. The apparent reason for this lack of co-ordination appears to be the fact that for each set of motions, as for each part of the body he depends for expression on formula lines and angles. One may go on turning leaf after leaf without finding the



slightest change in the direction and form of the feet, which are depicted flat and mostly turned to a side (plate LIV). The feet are generally covered by socks and shoes. Bare feet are seldom shown and sometimes without fingers, as the front extremity of the foot is rendered in a flat curve. This style proclaims its affinity to the Persian Qalam. Rarely, the anatomy of foot has called artist's attention. On folios 49b, 201 and 245 (Akb. C.B.). Akbar is shown sitting in a throne with one leg folded so as to face the sole. The artist has successfully drawn the curvature of soul with the details of fingers - which associate the drawing with the Ajanta art.

In fact half of the body from the waist downward is a type, a component of the figure that remains usually indifferent to the changing vicissitudes of the upper half. Not uncommonly one come across figures, the different parts of which would seem to belong to different situations - e.g. legs in profile, body in front view, face in profile, semi-profile, three-quarter profile or just the reverse profile. Nevertheless the artist is not entirely unmindful of the semblance of the attitude and the identity or unity of the subject -
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 as L. Hazek has pointed out, this unity is not quite dissolved, but remains incomplete.

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1. "Though the unity of the subject figure is never quite dissolved - as happens in the West Indian and some of the Rajput paintings - it never becomes as complete as it does in European paintings, not even in the Mughal artist's own copies of it". Indian Miniatures; p. 32.

Human figures are posed to give either the front view, or three-quarter view, a little more than profile, one and a quarter-view or the back view. Foreshortening is completely missing from the technique.

As for postures, human figures are shown mostly either standing in full strature or sitting with hands folded on the chest or rested in the lap. The postures are repeated in the scenes of hunting, war and feast with minor variations. Bending posture is depicted rarely, though they are shown engaged in a variety of chores. Violent action is peculiar to the battle, expedition and hunting scenes.

The bodies are all covered with loose garments leaving only the face, the hands and the back of the feet bare. Half-naked figures are rare,

2. Akb; ff. 1,6b,25,143b,147b,157b,169,245(C.B.); pls.8,9,14,15,28,32,41,45,50,110,114(V.A.); Tuzuk; pls. 23,29,67,69(Moscow); ff. 44,163,208,253,305,322,520(B.M.); Tarikh; ff. 5b,58b,118a,126b,148a,32b(Patna); Razm; pls. 34,39,60,84,91,100,140(Jaipore); pls.2,9,25 (Baroda).
3. Akb; ff. 32b,118,255 (C.B.); pls. 6,11,12,17,18,21,22,25,33,61,116(V.A.); Tarikh; ff. 8b,9a,17a,24a,32a,40b,46b,53b,65b,66a,101a,110b,170b,253a(Patna); Razm; pls. 11,43,58,63,112,143(Jaipore). Tuzuk; pls. 7,9,26,27(Moscow); ff.84,271,283,453 (B.M.).
4. Akb; ff. 12b(elephant drivers), 148(two men holding long shields), 153(labourers), 263b(an old man in the lower margin) C.B.; pls. 13(boatman), 22(boatmen), 39(elephant drivers), 43(attendants holding torches etc.),45(labourers at work),46(labourers), 61(saints), 62(saints), 66(labourer), 78(beggar in the lower margin), 82(labourers), 83(labourers), 85(fishermen),86(labourers),V.A.; Tarikh; ff.17a(boatmen); 51a(boatmen), 89b,101a(boatman), 322a(saints) Patna; Diwan; ff. 74,211(Rampur); Tuzuk; ff.6,44,190,204,333,370(B.M.) (In the Razmnama illustrations male-figures are mostly drawn half naked -upper part of the body bare; partially covered with a long piece of cloth called doshala.)

nudes are totally absent; whereas the latter may be seen in the con-
⁵
 temporary Persian art. The study of anatomy has hardly any relevance
 to the requirements of the artists. The half-naked bodies of the
⁶
 sailors, saints and fishermen provide the only example of their know-
 ledge of anatomy. As it is, these figures are more or less devoid
 of any display of muscular action. In some cases it is difficult
⁷
 even to see where the knee is positioned in a bare leg. Rarely in a
⁸
 very few examples the display of muscles involved into action, is the
 subject of expression. The variety of action is expressed by means
 of outlines, though sometimes the ribs and muscles of the chest and
 back are depicted. As^a matter of rule the body is shown flashy with
 hardly any distinguishing lines between the muscles.

The garments are drawn directly in set proportions and sometimes
 without any consideration given to the body inside. The exposed part
 of the body are shown emerging from the clothes and do not seem to
 represent the continuity of the limbs concerned. This has resulted
 sometimes in disproportion and imbalance of the figure represented.

-
5. Khamse by Nizami (dated A.D. 1547): A few illustrations are published in the Persian Miniatures by Kubickova Vera; pls. 22 and 24.
 6. See F.N. 4.
 7. Tuzuk; ff. 204b, 504 (figures of boatmen) B.M.
 8. Tarikh; ff. 17a (boatmen), 89b (Patna); Akb; ff. 263b (an old man in the lower margin) C.B.; pls. 61 (figure of a saint shown in the lower margin on extreme left corner); V.A. Diwan; ff. 74, 211 (Rampur); Tuzuk; f. 370b (saints) B.M.

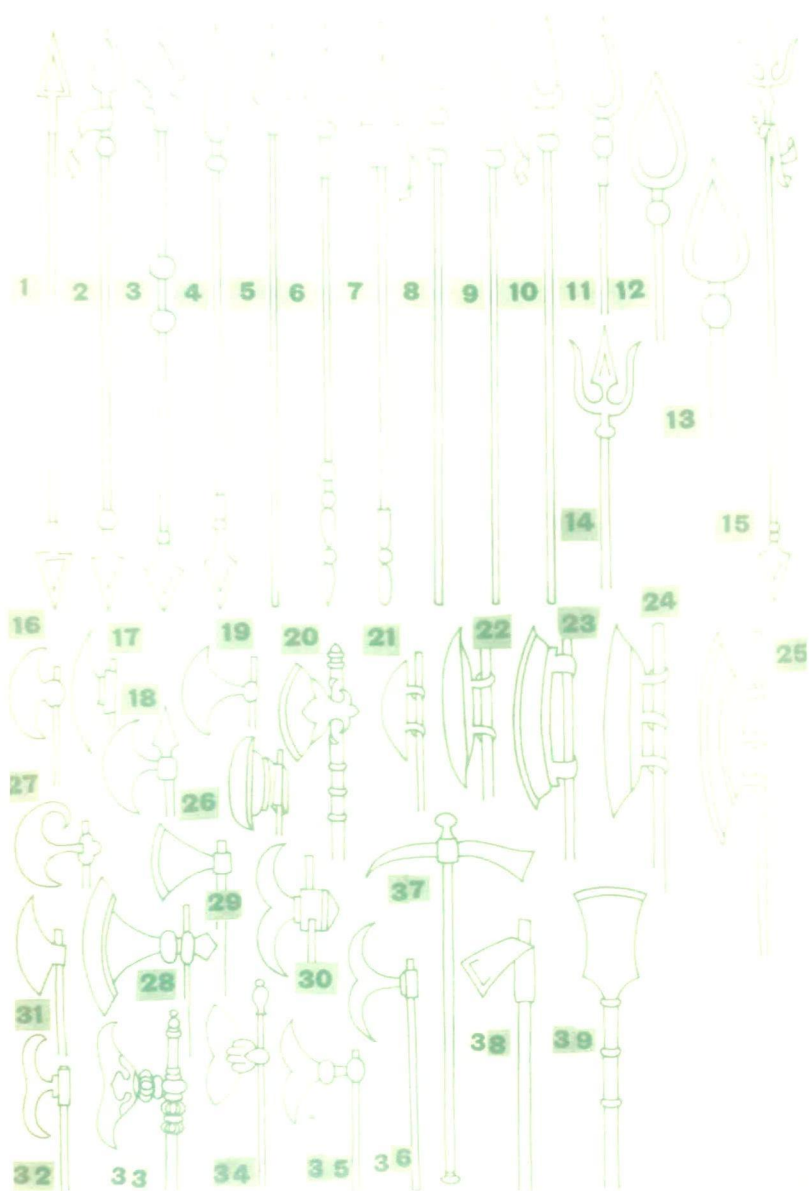


PLATE Lxxxiii

28

Incidentally, Babur mentions three types of daggers. (a) Broad dagger set with jewels, which is the same as jamdhar. (b) Khanjar, also a jewelled weapon and (c) an enamelled waist-dagger. There was presumably no special shape of the last one and point of difference between it and others was only that of its material.

29

Abul Fazl mentions three other types also. The jhanwa which is a hiltless dagger, the jamkhak, a curved dagger and the Katara, a long narrow dagger. The paintings however contained no representations of them.

The Kard :

30

The weapon shown in the illustrations has closely resembled the gupti-card (Ain (Bloch), Vol. I, pl. xii, fig. 29; No.35 p. 117) with the difference of its length. It is a knife for thrusting with, kept in a shieth and provided with a gauntlet hilt. The blade is narrow like a rapier.

The Spear :

31

Of the five varieties of the spear mentioned in the Ain only a few are represented in the miniatures. One of these called nezah

28. Broad dagger (jamdhar); Baburnama, Vol.II, p. 528; Khanjar (Ibid); enamelled waist dagger, Ibid; p. 304.

29. Ain (Bloch.); Vol.I, figs.6,8,9, pl.xii; nos. 7,9,10; p. 117.

30. Plate LXXXI, fig. 3.

31. Ain (Bloch.); Vol. I, figs. 16-20, pl. xii; no. 20-24; p. 117.

(Ain (Bloch.); Vol. I, pl. xii, fig. 16; No. 20, p. 117) consisting
 a small steel head fixed to a long bamboo shaft (Steingass, p.1442);
³²
 is the cavalry lance. The narrow blade shown in the Ain for nezah
 seems equivalent to bhala (भाला), a lance with the narrow head.
³³
 The blades of the other cavalry lances are long, three or four sided
 or sometimes leaf-shaped ending in a fairly sharp point similar to
 the head of the sak, shown in the Ain (Ibid. pl. XII, fig.18; No.22,
 p. 117). Besides these we come across of a lance having blades at
³⁴
 either ends. The blade fixed at the upper-end is longer and occa-
 sionally with a flag near it on the shaft. At a time, both these
 blades have belonged to different categories of the spear-head
 viz: the lances shown on plate LXXXIII, fig. no. 2 and 4 are the
 combinations of the nezah and sak and nezah and salara respectively.
³⁵
 Lastly, the spear having a longer arrow-head that of the nezah has
 resembled the salara (Ain, fig. 20; No. 24, p. 117).

The lance of the infantry is heavier. Their blades are shaped like
³⁶
 a large leaf fixed to a steel shaft. It may be defined as ballam
 (बल्लम), well known in Hindi. It is a short spear with broad
 head. The trident, a typically Indian weapon, known as tirshul
 (त्रिशूल) in Hindi and commonly holded by holy men, has been

32. Plate LXXXIII, figs. 1,5,6.

33. Ibid; figs. 8,9,10.

34. Ibid; figs. 1,2,3,4,

35. Ibid; fig. 7.

36. Ibid; figs. 11,12,13.

depicted in a battle scene of the Sanyasis (Akb; V.A.; pl. 61; 62). The prong in the middle is similar to that of the Salara, and the other two, on its either sides are curved like a stiff-neck of a ³⁷swan. This is not a weapon of the Mughal-soldier. However in one instance, a few attendants probably guards, are shown laced with this weapon (Ibid; pl. 21). It could also be provided ³⁸spear head at the lower end.

The shafts could be made of iron or wood. The length varied from 8 to 10 feet.

The battle axe :

It is wielded by royal attendants and guards who are shown carrying it in hand or on the shoulder. The types shown in the illustrations ³⁹are the tabar, tabar-jagnol and tarangla etc. The tabar is a simple battle axe consisting of curved crescent like blade with broad cutting edge. This may be provided with one or two sockets ⁴⁰for the shaft. Ain has shown it with a triangular blade. Varying forms of the tabar's head are curved like an arch, or doubly curved, or have a depression in the middle. Casually, the upper half of the

37. Ibid; fig. 14.

38. Ibid; fig. 15.

39. Plate LXXXIII, figs. 16-39.

40. Ain (Bloch.); Vol. I, fig. 22, pl. XII, No. 28; p. 117.

blade is elongated so as to ending in a sharp-point. The battle-axes made of heavy, long blades consist two to three sockets for the handle.

The battle-axe having a spike opposite the blade is similar to the pole-axe. The battle axe consisting a spear-head besides the blade, called tarangla (Ain (Bloch.), Vol. I, pl. XII, fig. 27; No. 33, p.117);

is a combination of a spear and a battle-axe, now a days known as halberd or halbert. A double headed axe with a pointed blade like the jaghno (Ibid; pl. XIII, fig. 24; No.30, p. 117) on one side and a broad blade similar to that of the tabar, opposite to the former is called by the name of tabar-jaghno (plate XXXIII, fig. 37). The tabar appear frequent in use.

The axe of the holy-men consists a chisel-like blade attached vertically to a long handle. Its blade has resembled with that of the chakra-basola (Ibid; pl. XII, fig. 15; No. 30, p. 117); though both are different weapons. Lastly, the axe similar to the carpenter's adze, is shown employed in breaking the doors of a fortress (Tarikh; pl. 69, Patna).

The shafts of the axes are simple, occasionally mounted with metallic caps or knobs etc; on either ends. The blades may also be ornamented.

41. Plate LXXXIII, fig. 28.

42. Ibid; fig. 18.

43. Ibid; fig. 37.

44. Ibid; fig. 39.

45. Ibid; fig. 38.

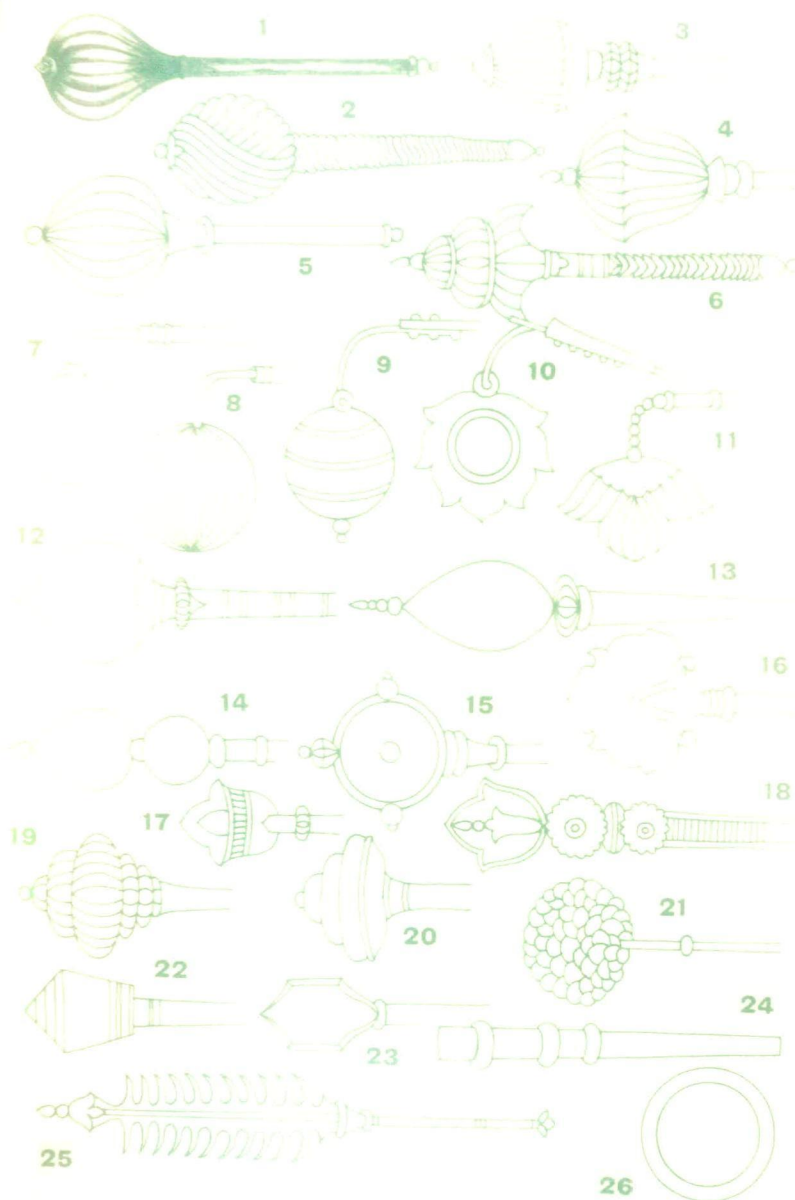


PLATE LXXXIV

The mace :

A rich variety of the maces (gurz; steingass, p. 1082) represented⁴⁶ in the illustrations include the types mentioned in the Ain. Simple in form is the shashpar or six flanged mace. Blochmann's interpretation⁴⁷ in favour of the term Shash bur (Shash = lung; bur = tearing); instead of the Shashpar seems incorrect. The figure of the mace shown in the Ain (plate XII, fig. 21; No. 26, p. 117) has flanges about its ball. The Shashpar can be defined as a mace consisting of six flanges on it (Shash = six steingass p. 744; par = side,⁴⁸ p. 239; Shashpar - an iron mace, p. 744b). Babur has also casually mentioned it in his Memoirs, as Shashpar (a six flanged mace). It is a short-handled club with a single head, almost round in shape.⁴⁹ The ball is mounted with a knob or pinnacle at the top. The piyazi is also a straight mace, its ball being large and spherical like an onion. It seems to be so called probably because of its shape.

50

The ball of a rugged-mace is made with foliated surfaces. It has

46. Ain (Bloch.); Vol. I, fig. 21,23, pl. xii; no. 25,26,27,29; p. 117.

47. Ibid; no. 21, p. XXIII.

48. He used to say that the arms there are; the Shash-par (six-flanged mace); the piyāzī (rugged mace); the Kistin, the tabar zin (saddle-hatchet) and the baltu (battle-axe) all, if they strike, work only with what of them first touches, but the sword, if it touch, works from point to hilt". Baburnama, Vol.I; pp. 160-161 - (plate LXXXIV; fig.1).

49. Plate LXXXIV; figs. 3,12,13.

50. Baburnama, Vol. I; p. 160; plate LXXXIV; fig. 21.

many craggy, uneven projections. The Kistin has a longer handle to⁵¹
 the end of which the ball is attached by a chain or a string like
 the athlete's throwing hammer. The ball is generally round in shape
 similar that of the shashpar. It may be plain, or with flanges or⁵²
 transversal bands about it. Casually the heads-trifoliated or⁵³
 cusped like an arch having eight-sides, are employed. The Kistin
 and piyazi mentioned in the Ain (No. 27, 29; p. 117) have not been
 defined by Blochmann. He gives no figure of them and seems doubtful⁵⁴
 of the latter as to what it was. The relative differences in the⁵⁵
shashpar, kistin and piyazi are obvious from the Memoirs of Babur.

⁵⁶
 The gurz mentioned in the Ain, having three round balls similar to
 that of the shashpar; has escaped the view of the artists.

A few more types are known. These consist trifoliated, or six-
 bladed or eight-bladed heads. The last two are termed as dhara
 and garguz respectively, by Egerton.⁵⁷ The names of the maces provided
 with tri-foliated or five-bladed heads, remain to be ascertained.
 A few others are made with many globoular heads that is one head
 above the other. The heads towards the end are gradually smaller

51. Plate LXXXIV, figs. 7-11.

52. Ibid.

53. Ibid.; figs. 10-11.

54. Ain (Bloch.), Vol. I, p. XXIII.

55. Baburnama, Vol. I; p. 160.

56. Ain (Bloch.), Vol. I, fig. 23, pl. XII, No. 25; p. 117.

57. Illustrated Handbook of Indian Arms, No. 468, p. 115 and No.
 373-74; p. 118; plate LXXXIV; figs. 16, 23.

⁵⁸
in size. A thick stick tapering towards the lower-end, having two or three iron rings about the upper part of its shaft, is the simplest of the mace.⁵⁹ Rarely, two balls are attached vertically to a handle. Round or trifoliated or cusp shaped forms attached about the balls seems ornamental pieces. The maces have round or four-sides or foliated or basket-hilts, provided with a button at the end.

⁶⁰
The Khar-i-mahi :

The Khar-i-mahi is another weapon that may be taken with the mace. It consists of many steel spikes projecting on either sides of a handle.⁶¹ Abul Fazl has mentioned it. It does not appear as a weapon of the Mughal soldier.

The bow and arrow :

The cavalry men carried the bow along with other arms. The soldiers are shown carrying it about them even when fighting with swords. These are all generally of two types. First of which is the ⁶²takash-kaman. It is a small slur-bow. It may be shaped in single

58. Plate LXXXIV, figs. 19, 20.

59. Ibid; fig. 24.

60. Ibid; fig. 25.

61. Ain (Bloch.), Vol. I, fig. 37, pl. XIII; No. 44; p.118.

62. Plate LXXXII, figs. 10,11.

or double curve. Blochmann has defined it as a small slur-bow (Ain, Vol. I, pl. XII, fig. 13; p. 117). Steingass describes it as a cross-bow (p. 288a).

Another bow termed as Kaman (Ibid, fig. 11; No. 12; p. 117) is larger than the former. Lastly, a long bow shown in the illustrations, is the Kantha. It has been mentioned in the Ain (No. 39; p. 118). Blochmann describes the Kantha and the Kaman-i-guroha (a pellet-bow). (pl. XIII; fig. 33, p. XXIV) as the similar objects. It seems wrong. The kantha is a long bow made of bamboo (Shakspeare, p. 2258); a common weapon of the Indian-warrior. It may also be shaped in single or double curve. Babur speaks of three different types of the bows, translated by Mrs. Beveridge as slur-bow, easy-bow and stiff-bow. The Mughal soldiers have preferred slur-bows of the small size, convenient enough to be carried along with other arms. An unstrung bow is rarely depicted on the folio 54 (Akb. C.B.). The grip is generally covered with cloth tightened with string. The noches called goshash are casually decorated with the motiff of animal's head.

63. Ibid; fig. 12.

64. Ibid; figs. 13, 14.

65. A slur bow: Baburnama, Vol. I; p. 143; an easy bow: Ibid; Vol. II; p. 420; a stiff bow: Ibid; p. 490.

66. Ain (Bloch.), Vol. I, fig. 32; pl. xiii.

67. Steingass; p. 1104.

The arrow; (tir).

68

Commonly arrows are of two types: one having a leaf-shaped blade with a button at the base. The blade of the other has straight sides (or slightly curved inside) ending in points projecting on either sides a little above the base. It resembles a flying kite⁶⁹ with an elongated head. Others are almond shaped head and crescent shaped head.⁷⁰ The feathers are closely glued all about the base of the stem in the shape of a spandle.

The Quivers :

The Mughals carried bows in quivers hung across the griddle on the right side instead of on the shoulder. The quiver is of two types:⁷¹ cylindrical, round but with one side straight and the other concaved smoothly from end to end or with two curves like two crescents. Their general appearance is that of a bucket.

A few quivers represented in the Razmnama Ms. (Jaipore); are long and cylindrical in form with the sides gradually narrow towards the bottom.⁷² It is provided with straps for carrying over the shoulder. This does not seem the quiver of a Mughal soldier though frequently used by Indian-warriors and Greek-soldiers.

68. Ibid, figs. 21-24.

69. Ibid; fig. 20.

70. Ibid; figs. 26, 27.

71. Ibid; figs. 28-31.

72. Ibid; figs. 28, 29.

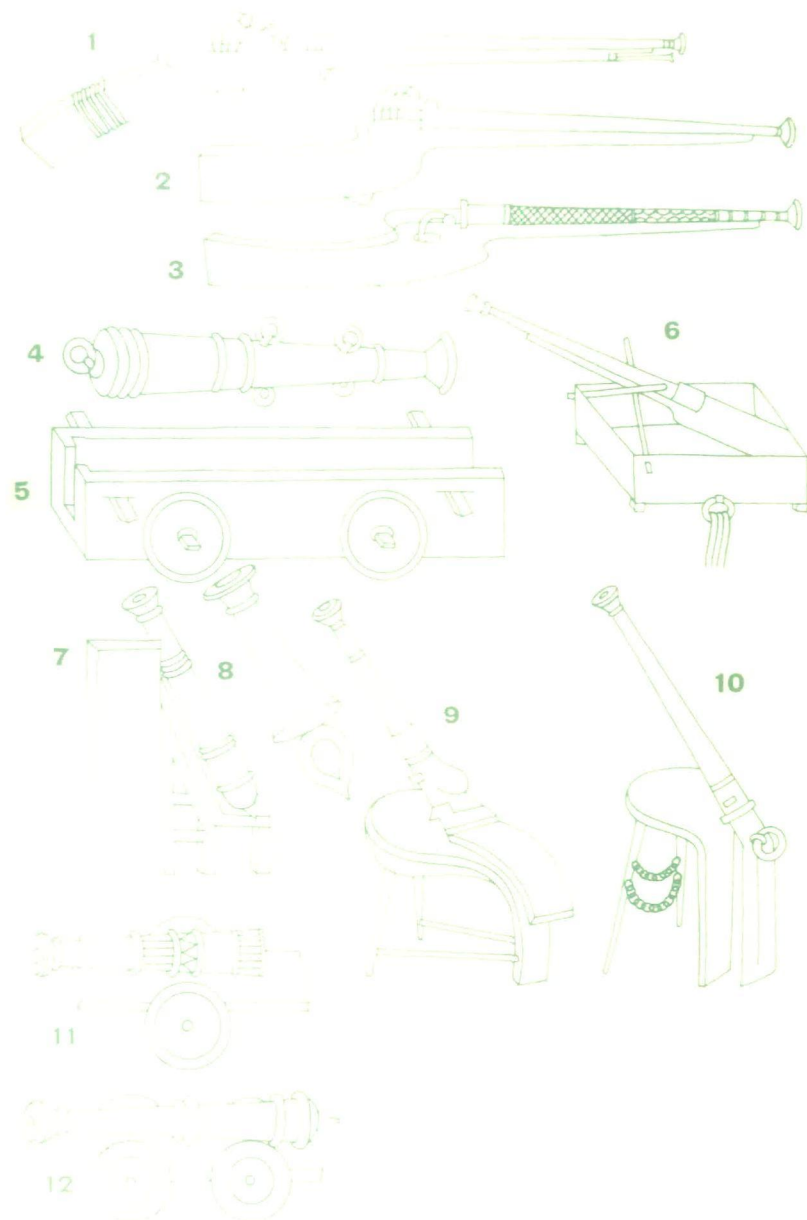


PLATE Lxxxv

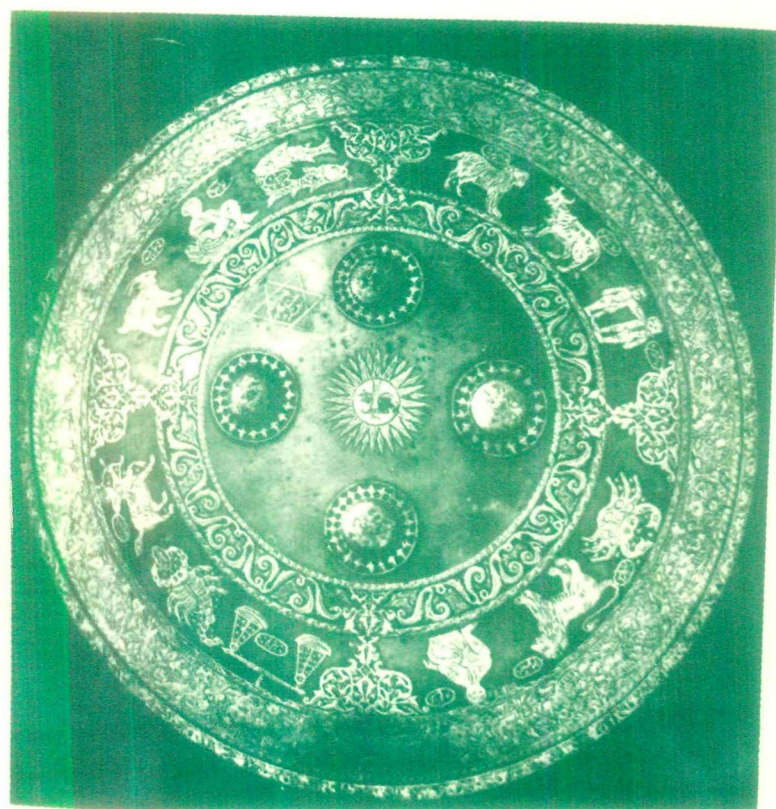


PLATE LXXXI (24)

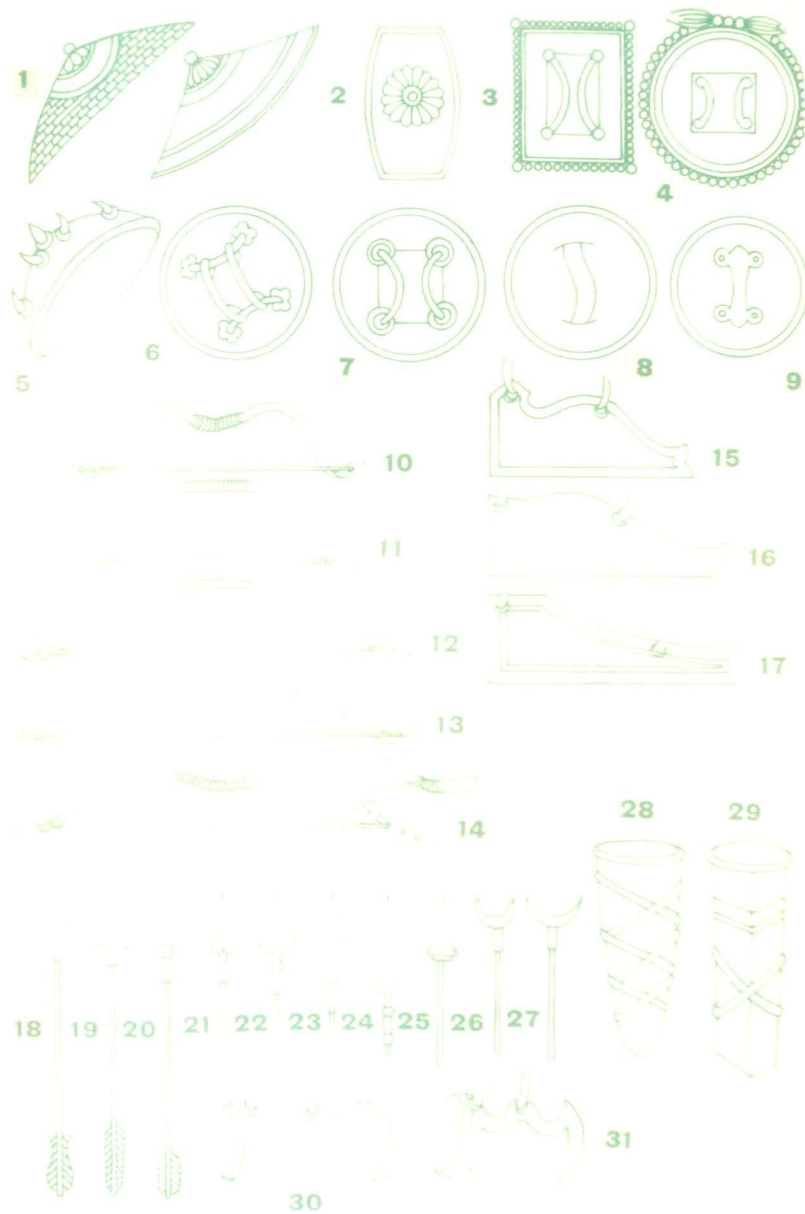


PLATE Lxxxii

girdle to which these were hung by two or three strings. Evidently the wearer of the sword had grown accustomed to the inconvenience caused by this kind of loose attachment of the weapon with the body.

The Shield :

According to the ¹⁰Ain there were four kinds of shields called as Sipar, dhal, pahri and khera. The last kind is not described in the Ain. Hence it is difficult to ascertain its form as this word is not found in the dictionary. The dhal and pahri are evidently Indian terms though these may be applied to the one depicted in the illustrations, on the basis of Blochmann's description. ¹¹The Sipar is the common iron shield, a plain disk, or concaved like the top of a funnel, pointed outside and provided with cross grips inside. ¹²It seems proper to consider the term Sipar as a general term for all kinds of shields. ¹³The decorative weave pattern shown, strongly recommends the identification of the shields as those made of cane (pahri). ¹⁴The dhal has been described by Blochmann just as another kind of shield though perhaps we should take it to be no more than the ordinary sloppy shield made of hide. ¹⁵The first two are widely favoured by the ¹⁶

10. Ain (Bloch.) Vol.I, fig. 41,42,43, pl. XIII; No. 47,48,49,50; p. 118.

11. Ibid.

12. Plate LXXXII figs. 6,7,8,9.

13. Steingass, p. 651.

14. Plate LXXXI, fig. 21; LXXXII, fig. 1.

15. Ain (Bloch.) Vol. I, No. 41; p. XXIV.

16. Plate LXXXI, fig. 22.

Mughals.

The shields made of steel or cane are generally ornamented with floral motifs. A pointed - plain or foliated cap is fixed, as a matter of course, at the top of the shield. Besides these, geometrical patterns are weaved in varying shades in the cane - shields. The iron-shields definitely leave a greater scope for ornamentation (plate LXXXI; fig. 23). Their sheets are plain or foliated, may or may not be studded with relief motifs. An iron-shield of Akbar, known to exist¹⁷ is highly embellished with the signs of sun. The shields holded by the guards may be ornamented with the fluff of Yak-tails or small bells attached to its circumference.¹⁸ Rarely, we come across of an iron shield provided with small prongs curved like a horn (Razm; pl. 43, Jaipore).¹⁹ Hide shields are plain.

Generally the shields are round, though square, rectangular, hexagonal and elliptical shields come to our view but rarely.²⁰ A folio of the Tarikh (Patna) has shown a long elliptical shield with straight ends.²¹ That is similar to those of the Greeks. The soldiers slung their shields on their back by cross strings fastened on the chest. In the battle field the sword's man held it in the left hand. For the grip, one or two loops are provided inside the shield.²²

-
17. Ibid; No. 24; Encyclopedia of Word Art; Vol.I, pl.454.
 18. Plate LXXXII, figs. 3,4.
 19. Tarikh; f. 131b (Patna); Akb; pl. 63 (V.A.).
 20. Plate LXXXII, figs. 2,3,4.
 21. Ibid. fig. 2; Tarikh; f. 65b (Patna).
 22. See F.N. 12.

The dagger :

23

Only three types of daggers are shown in the illustrations. The commoner type has a single leaf-shaped, curved blade, broad near the hilt and pointed at the end. A cross like button attaches to the pommel which resembles a small solid ball. The other consists of a flat triangular blade provided with cross-bar grip. The two types are called in the Ain²⁴ as Khanjar and Jamdhari respectively. The latter is a Hindu Katar.²⁵

A dagger made with a blade similar to that of the jamdhari and the hilt like a Khanjar is called Quillon or Cinquedea-dagger.²⁶ Irvine has described it as peshqabs.²⁷ The peshqabs is not given in the Ain. The daggers are tucked under the girdle belt.

Their hilts are also simple made without the protective devices known as Kunckle bow. The quillons are small and straight or slightly curved. The scussion may or may not be there. In the latter case the blade is directly connected with the hilt. Grip is designed with a pommel mounted with a knob - foliated or round. The hilts of jamdhari are always straight projecting inwards and provided with two cross bars.

23. Plate LXXXI, figs. 1,2,3.

24. Ain (Bloch.). Vol. I, figs. 4,5, pl. xii; no. 4,5; p. 117.

25. Britanica; Vol. 21, p. 693.

26. Ibid.

27. "It is a pointed one-edged dagger, having generally a thick straight back to the blade, and a straight handle without a guard; though at times the blade was curved, or even double curved". The army; p. 88.

made of a single piece of leather. The back of the foot is supported by an elongated attachment, the flap generally long enough to reach⁵⁴ the calf muscles.

This kind of shoe is worn by common people and attendants. All these are pointed and curved upwards, sometimes ending into a long pointed⁵⁵ flap turned inwards. The shoe worn by the emperor in riding astonishingly resembles most modern types of today. It is a one piece shoe, pointed, heeled high and fitting the whole foot around and below the ankle joint. A pointed guragabi like shoe with a heel and high back⁵⁶ is worn by the nobles. The designs may vary. This is also one piece shoe.

⁵⁷
The slippers are all boat shaped with a variety of embellishments and designs on the upper. Some have cross flaps or decorative buttons or even geometrical patterns. The point of the toe is sometimes bedecked a ball of fur attached like a knob.

⁵⁸
These are all gent wears. Ladies are mostly shown bare feet, except⁵⁹ in a few instances where royal ladies are shown riding or during

54. Ibid; figs. 5-11; 15.

55. Ibid; fig. 1.

56. Ibid; fig. 2-4.

57. Ibid; figs. 18-29.

58. Tarikh; ff. 40b, 284a (Patna); Akb; pls. 8, 79 (V.A.).

59. Tarikh; ff. 8b, 12a, 40b, 284a (Patna); Akb; f. 143b (C.B.); pl. 9 (V.A.).

expedition. It is a closed slipper of a simple kind but probably embroidered. The heel is bare.

The various kinds of footwears must have been called by different
60
names which however are not traceable to us. From the Ain we only
know that the shoes which called pai-afzar was renamed by Akbar as
charan-dharan.

60. Ain (Bloch.), Vol. I, p. 96, line 27.

(b) ARMS AND ARMOUR

As almost all the major military exploits of Akbar are represented in the illustrations under review, it is possible to study the arms and armour in some detail. These miniatures are however of necessity massive. The items have had to be drawn on accommodative scales necessitating a drastic deminution of the figures which call upon magnifying aids to enable us to distinguish between the apparently similar forms or to determine the material which some of the items might have been actually made off.

Akbar's arms included artillery besides the traditional weapons used by the cavalry and infantry. The former has been discussed at some length in the chapter of Mechanical Gadgets and little remains to be said about it here. As far the latter kind of arms, the types and forms are more or less the same as described by Abul Fazl¹ in the Ain,² though a few items have escaped that author's attention. It is also ^{difficult} to make a distinction between the arms and armour of the Mughal army and those of his opponents in or outside India. The artists while showing the scenes of frays do not seem to make any such distinction. Even the designs on the uniforms of the enemies whether Rajput, Afghan or the Central Asians are similarly treated.

1. Ain (Bloch.), Vol. I, pp.117-119; pls. XII-XIV.

2. Plate LXXXI, figs. 11,12 (Patta); Ibid, fig. 1(Quillon dagger); plate LXXXIII, fig. 28 (pole-axe); plate LXXXVII, figs. 13-18 (breast-plate and back-plate); Ibid, figs. 7-12 (leg-guard); Ibid, fig. 4 (arm-plate); plate LXXXVIII, fig. 5 (chest armour); Ibid, figs. 14, 15 (elephant's body armour).

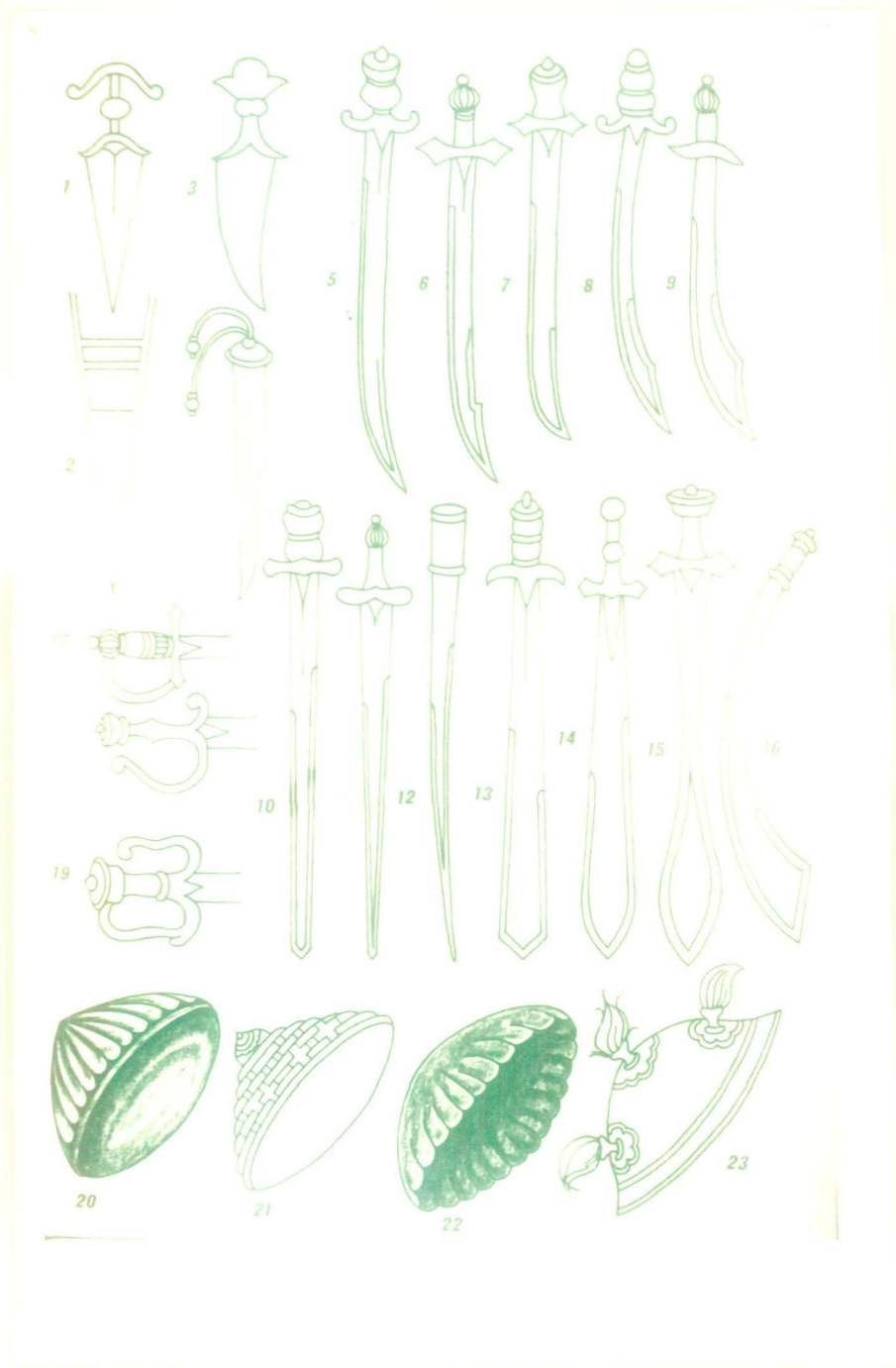


PLATE LXXXI

The armoured elephants appear here and there with hardly any evidence of the side on which they might have been employed - the direction of their confrontation being no clue whatsoever. In these circumstances we can at best make a general assessment of the arms and armour depicted in the illustrations.

The Sword

The chief weapon of war is still the sword. The archery and the artillery serving comparatively a limited purpose: that of mounting, dispersing attack from distance; in the decisive hours of clash and in hand to hand fighting at close range nothing could be as effective as the sword. Varying forms of it are represented in the illustrations. Broadly these can be classified into two groups: curved sword and straight sword.

3

The former called by the Arabic name of Shamsheer - smoothly curved and pointed at the end, is the commonest (plate LXXXI; fig. 5). It is purely a cutting weapon and has only one edge while the size is enough to keep adversary at a safe distance. Its five variations appear in the taswirs. (a) The blade is heavier and slightly curved at the end (Ibid, fig. 5). (b) It is similar to the former with the difference of a depression near the false edge (Ibid, fig. 6). (c) Variation of the same - curved, single edged but heavier at the forward section than near the hilt. The upper curve of the blade is more or less

3. Ain (Bloch.) Vol. I, fig. 1, pl. XII; No. 1, p. 117.

parallel to the lower one ending in a pointed projection at a length of more than two third and then curving steeply towards the point at the end (*Ibid*, fig. 7). (d) Scimitar: The curve of its blade is deeper than the former. This is a weapon used by Persians, Turks and Arabs (*Ibid*, fig. 8). (e) Flachion: Its blade is short and curving on each of its surfaces equally to a forward section heavier than that near the hilt. The last two are less favoured by the Mughal soldier (*Ibid*; fig. 9).

Straight Sword :

The dhup : It is a straight sword. Both the edges of the blade are parallel to one another ending in a triangular point. The blade is broader than that of the shamsheer and appears to be heavier (*Ibid*, fig. 10).⁴ Irvine is of the opinion that the straight sword was a mark of royal privilege, but no such distinction is however evident from the illustrations wherein common soldiers are also shown wielding it.⁵

The patta : It is a long, light, narrow bladed sword, sharp like a rapier with a gauntlet hilt; used for thrusting with. This weapon does not find its way in the Mughal army and its use remains restricted

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4. "It was considered an emblem of sovereignty and high dignity, and was therefore displayed on state occasions being carried in a gorgeous covering by a man who held it upright before his master". *The Army of the Indian Mughals*; p. 76.
 5. *Razm*; pls. 43, 62, 65 (Jaipore); *Tarikh*; ff. 12a, 14a, 43b, 66a, 69a, 73a, 101a, 140b, 147b, 170b, 227b, 230a, 337b (Patna); *Akb*; ff. 157b, 225, 226b (C.B.); pls. 18, 20, 36, 41, 63, 98, 110.

among the fights of the holy-men (Ibid; figs. 11,12).

The Khanda : It is a double edged weapon with straight blade, gradually narrow towards the hilt (Ibid; fig. 13). The Khanda is an old Indian sword. Three of its variations are represented which as a matter of principle consists of long, heavy blades, narrow towards the hilt and gradually projecting outward so as to form a broad false edge with a conical end. The blades are straight or slightly curved inside in the middle (Ibid; fig. 14). Lastly its blade may be made leaf-shaped with a sharp point (Ibid; fig. 15).

Generally the hilts are simple without protective devices known as the branch, pas d'ane or annau etc. These are smoothly curved and rounded above and slightly curved inwards at the lower edge. Casually, it has a button and a pommel, the like of which may be observed in Arabian swords. The Quillons are also simple, straight or slightly curved at the ends - knobbed or pointed. The blades are attached firmly between pointed ecussions. Rarely, we come across the hilts⁸ provided with knuckle bow. It could be on either sides of the hilt.⁹

The scab-bard which may have been made of leather were sported by the

6. Tarikh, f. 322a (Patna).

7. Ain (Bloch.) Vol. I, fig. 20, pl. XII; No. 2, p. 117.

8. Razm; pls. 15,122 (Jaipore); Tarikh; ff. 110b, 148(Patna).

9. Akb; pl. 15 (V.A.).

very long. The border of it is made of fur. This peculiar article does not seem to be indigenous and may have been either of some wooden cloth or most probably skin.

Carpets

The carpet is a necessary element of all indoor and camp scenes. The king's throne is invariably shown set on a carpet. Besides every place where the king may be expected to sit is covered with costly carpets - for instance pavilions, decks of ships, dining halls, rafts, diwans, floor of palaces etc. etc.

However most of the carpets display so close similarity in design⁵⁰ that one is struck with the sense of monotony. The carpets consist of a broad border in golden colour with running patterns. The background is almost invariably in the Persian blue. The designs consist of running floral pattern with a labyrinth of fine twigs and small star like flowers. No other object is introduced in this pattern to relieve the monotony, though perhaps one would seldom fail to be impressed by the wholesomeness and uniformity which carries its own appeal.

A comparison with the carpets shown in the illustrations with those

50. Tarikh; ff. 5a, 20a, 40b, 72a, 89b, 90a, 104a, 118a, 123b, 126b, 131b, 140b, 166b, 178b, 182a, 205b, 206b, 246b, 260b, 284a, 328b (Patna); Diwan; ff. 19, 30, 247 (Rampur); Akb; ff. 1, 6b, 27b, 54, 147b, 168b, 201, 263b (C.B.); pls. 8, 9, 27, 32, 50, 52, 75, 78, 79, 86, 88, 94, 96, 113, 114 (V.A.).



PLATE L xxx

of Akbar's own times as referred in the Ain would not be without interest. The latter are eloquent examples of Akbar's fondness for the innovation and variety. We are told that the royal karkhanas and public manufacturing centres were producing such fine varieties⁵¹ that the carpets of "Iran and Turan are no more thought off". Some of the carpets preserved in the museums as those used by Akbar⁵² display remarkable degree of originality. Figure of animals, geometrical patterns, utensil, motives, architectural designs, animal fights, hunting scenes, the Chinese dragon, mythical objects and a variety of floral running designs, all are made use of in amazing combinations and colours. This contrast is intriguing, though the question whether the painters were simply repeating the carpet designs for the lack of imagination or a matter of convenience is a matter of conjecture.

Pai - afzar (shoe)

A striking variety of footwears is found in the illustrations, though this variety is confined to the designs of the fore part or the upper rather than in the cut. There are atleast 29 types of foot-⁵³wears. These may be broadly divided as shoes and slippers. The general form of the shoe is that the upper of the forefoot is

51. Ain (Bloch.), Vol. I, p. 57.

52. Plate LXXVIII: Fragment of an animal carpet. About 4 by 3½ feet (1.0065 by 1.29 M.) Third quarter of 16th. century; The Textile Museum, Washington, D.C.; Plate LXXIX: A landscape carpet; 7 feet 11½ inches by 5 feet 1 inch (2.227 by 1.750 m.), Late sixteenth century; Museum of Fine Arts, Boston.

53. Plate LXXX.

voils and silks; and as such these must have been used only in the summer season. The winter clothes were differently fashioned and named.

Farji

The farji may be called the winter equivalent of the jama with which it resembles except for the difference that it opens in front instead of on the side. It could be made with turned collars. A full farji is wadded with one seir of cotton and at the waist it is tied with the katzeb.

Gadar

The gadar seems to be a very costly winter garment. It has been called by Blochmann as the Indian fur-coat. It is longer than the farji and has a border of fur running over the opening sides which is in the front. The gad-ar may be made with full or half sleeves and is wadded with two and half seirs of cotton.

Qaba

The Qaba was also a winter garment but it has come down to be known generally as a gown worn over the main dress and has been associated with the priest-hood. No wonder that it has been treated as a sign of dignity as well as learning. The Qaba is wadded ^{with} one seir of

14. Ibid. figs. 1,2.

15. "It was worn over the jāma(Coat), and requires 5 gaz 12 girih stuff; 5 gaz 5 girih lining; 14 girih bodering; 1 s. cotton; 1 m.silk". Ain (Bloch.); Vol. I, p. 95.

16. Ibid., p. 95, line 18.

17. Plate LXXVI, fig. 1.

18. Ain (Bloch.); Vol. I, p.95, line 20.

19. Ibid.; line 15.

19 cotton and was worn over the farji or the jama. It may be full or half sleeved. It is long enough to cover the body upto the ankles. It is open in the front and has no laces but has binding all along its front. The Qaba was generally made of costly cloth. It was worn by ladies also.

Neemtana

It is a kind of waistcoat or a jacket, as suggested by the term itself which is a compound of the Persian words neem and tana that is half body-wear. It was fashioned just like the jama but it had no skirt, only the upper portion of the vest. The neemtana seems to have been the skirt of the poorer people. It is possible however that the well-to-do also wore it under the jama. The illustrations however do not show such an instance. It was bound at the waist by a belt of cloth similar to the Katzeb.

Attendant's tail-coat

The attendants of the Mughal court were expected to wear special uniforms. This included a tail-coat, a skirt or a shirt, short trousers and in some cases socks and turbans. The tail-coat is an

19. Ibid; line 15.

20. Tarikh; ff. 126b, 131b, 134a, 136b, 166b, 182a, 186a, 206b, 252a (Patna); Diwan; f. 30 (Rampur); Akb; ff. 1, 27b, 49b, 54, 57, 143b, 201 (C.B.); pls. 9, 20, 28, 75, 81 (V.A.).

21. Plate LXXVI, fig. 2.

22. Tuzuk; f. 13 (B.M.).

23. Plate LXXV, fig. 4.

24. Plate LXXVI, fig. 3.

interesting combination of the neemtana and jama. It is tied to a side with strings. The back part is however long reaching a little below the knee. The helm ended at the middle of thighs. It was stiched like the neemtana and the back-tail was joined to it afterwards so that about the hips the helm of the neemtana remained hidden under it.

The izar

It is the prototype to the tight paijama of today which is called churidar but basically different in cutting and general appearance. It was loose fitting to the legs and was tied at the waist by a belt of cloth run through gradually increasing the originally restricted²⁵ length.

The izars of the poorer people are depicted in the drawers of a shorter size. The legs are cut above or below the knee but tight²⁶ fitting at the extremity. The portion of the thighs was left loose. The attendants of the king are also shown in similar izars worn below the tail-coat. The izar of the ladies does not seem to be at all different from those of the gents.

25. Costumes of; p. 46.

26. Tarikh; ff. 9a, 14a, 23b, 28b, 40b, 42b, 58b, 59b, 60b, 118a, 143b, 252a (Patna); Diwan; ff. 147, 284 (Rampur); Akb; ff. 1, 25, 155b, 157b, 248 (C.B.); pls. 6, 17, 21, 24, 40, 45, 46, 73, 82, 83, 86, 114 (V.A.).



PLATE Lxxvii

The dastar

No single dress was perhaps worn in such of a variety of fashions as the turban was worn. It was not only a head gear but also a sign of dignity and respect. To go out bare headed was considered by the gentry as disgraceful. The turban cloth was specially woven with²⁷ very fine silk or cotton thread. It was folded lengthwise and twisted in the form of a thick rope and wrapped on a small or long kulah fitting the size of the head. The length of the turban cloth varied a great deal. However it was long enough to suffice two, three or more foldings of several loops each. Jamila Brij Bhushan reckons a turban cloth to be fifteen to twenty yards in length and nine to²⁸ twelve inches in breadth. The loops were set in close arrangement²⁹ and in changing direction: Crosswise, circular or oblique.

The Crown of the king was made up of cross-loops without a loose tail end at the back or on the top. It was bedecked with jewels and plumed tastefully by a feather or some beautiful motif. This³⁰ was the plainest kind of turban but massive, beautiful and majestic. In the latter period the style of the royal dastar appears as nas-taliq-style.

Dastar of nobles were of different shapes and apparently not so

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27. "A kind of shawl, called māyān, is chiefly woven there; it consists of silk and wood mixed. Both are used for chīras (turbans), foṭas (loin bands), etc." Ain(Bloch.); Vol.I, p. 98.
 28. The Costumes and Textile of India; p. 40.
 29. Plate LXXVII.
 30. Ibid; figs. 1-8.

plain. Often these were tied so as to leave a short tail end just above the crown or in front like a triangular crest or a cock's tail³¹ at the back. Babur has mentioned three types of dastars of nobles, apparently distinguished by the number of loops. These are called as sih pech, char pech and dastar pech. The last one could contain³³ upto nineteen loops.

³⁴
A wider variety of turbans was used by the commoners which were plain and simple. The royal attendants had prescribed forms in accordance with their special functions. The royal pages moving in the vanguard of the king with a battle-axe sported a long kalaghi resembling in the ear of corn originating from the back of the forehead. The turban had two stripes laterly binding the two of its folds one almost flat covering the forehead upto the middle of the head and the other covering the back and parabolic in shape. The temples dividing the³⁵ two folders remained bare.

The Kulah

Besides the kulah worn with the turban the common people used kulahs or caps independently also. These were beautifully fashioned and

31. Ibid; fig. 14.

32. Baburnama, Vol. I, pp. 14-15, line 19-24; p. 258, line 12-15.

33. Plate LXXVII, fig. 14.

34. Ibid. figs. 17-28.

35. Ibid. figs. 29-32.

made generally of lamb skin. Casually a feather was tucked to a side. The dome was usually very high and curved elegantly³⁶ either in the front or the back side. The base was bordered with fur or probably felt.³⁷ The dupatta which seems to have been a purely Indian dress, seems to have been adopted by the Mughals. The fashion³⁸ of wearing dupatta as a head gear is evident from a few illustrations.³⁹ Shawls or any other long sheet of cloth could be thrown on the head and wrapped around the body. In this respect it could be identical in function or form with the dupatta. Instead it, the fashionable⁴⁰ head wear of the ladies was a high-top cap. The top was slanted towards the back which was shorter and curved inside a little than⁴¹ the front. A piece of fine silk was sometimes attached to it. Sometimes the backside was extended into a flap below the base line so as to cover the back of the neck. The caps of the royal ladies were adorned with pearls and jewels almost all over in beautiful⁴² patterns. But even simpler kinds of caps of ladies were generally embroidered.

The Katzeb

The katzeb or the cloth belt tied around the waist over the jama was

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36. Babur has mentioned in his Memoirs of "black lamb skin cap"; Baburnama, Vol.I, p.258, line 12-15; Tarikh; ff. 2b,4b,9a,14a, 46b,51a,72a,73a,252a (Patna); Diwan; f.19(Rampur); Akb; ff. 148, 153(C.B.); pl. 111 (V.A.).
37. Plate LXXVII figs. 33-36.
38. Ibid.
39. Tarikh; ff. 7b,10b,40b,72a,193a,241b,284a(Patna); Akb; f. 25 (C.B.); pls. 8,9(V.A.).
40. Plate LVII.
41. Tarikh; ff. 7b,10b,72a,241b(Patna); Akb; pls. 79,97(V.A.).
42. Tarikh; ff. 12a, 40b,72a,284a(Patna); Akb; f. 25(C.B.); pls. 8, 79, (V.A.).

both a necessity and a decoration. It was made of fine silk or cotton cloth. It was folded breathwise and was of a length enough for a round about the waist and to make a slip knot with its ends hanging upto the knee. The katzeb could be plain, laced, embroidered, brocaded or painted in dye colours. Later on Golkunda became the centre⁴³ of specialising in the manufacture of katzeb.

Shawl

A woolen or cotton sheet folded lengthwise and probably starched with or without a border wrapped about the shoulders and one of its end hanging from the lifted forearm is what goes by the name of shawl.

Usually the sheet was specially made for the purpose in special sizes.

The breath was just enough to admit four lengthwise folds. Later on Akbar had ordered shawls to have only two instead of four folds⁴⁴

whereupon it was called doshala. This emperor also encouraged shawl industry resulting in the growth of Kashmir and Lahore as important⁴⁵ manufacturing centres.

A very costly variety of the shawl was the tis shawl. This seems to be the same or the fore-runner of the shahtis now manufactured

43. Costumes of; p. 32.

44. Ain (Bloch.), Vol.I, p. 98; The Costumes of; p. 32.

45. "His Majesty encourages, in every possible way, the manufacture of shawls in Kashmir. In Lāhore also there are more than a thousand workshops". Ain (Bloch.), Vol. I, p. 98.

widely in Kashmir from the wool of mature camel and sheep fetuses. The tus was very thin, soft and extraordinarily worn. The natural colours of the wool from which it was manufactured were black, white or red. Generally people used it without changing its natural shade.⁴⁶ Akbar ordered it to be dyed into various shades.

Another variety of the shawl is alcha, also called tarhdar. Before the time of Akbar it was of two or three colours: black, white or mixed.⁴⁷ Akbar got it coloured in various shades.

⁴⁸
Babur speaks of another variety of shawl called as qab. It was a square sheet and was bestowed as a token of distinction and rank by the king on the nobles. It is difficult however to spot its representation in the illustrations.

In the miniatures one generally comes across a transparent soft sheet of very thin cloth worn in a casual manner by the king. Its⁴⁹ significance and nature is not clear but it could have been of various colours.

On folio 163 of the Tuzuk-i-Baburi (B.M.), Babur has been depicted with a wrapper slipped over the back. It does not appear to be

46. Ibid; p. 97.

47. Ibid.

48. Baburnama, Vol. II, p. 527, line 20.

49. Tuzuk; pl. 8 (Moscow); ff. 199, 305 (B.M.).

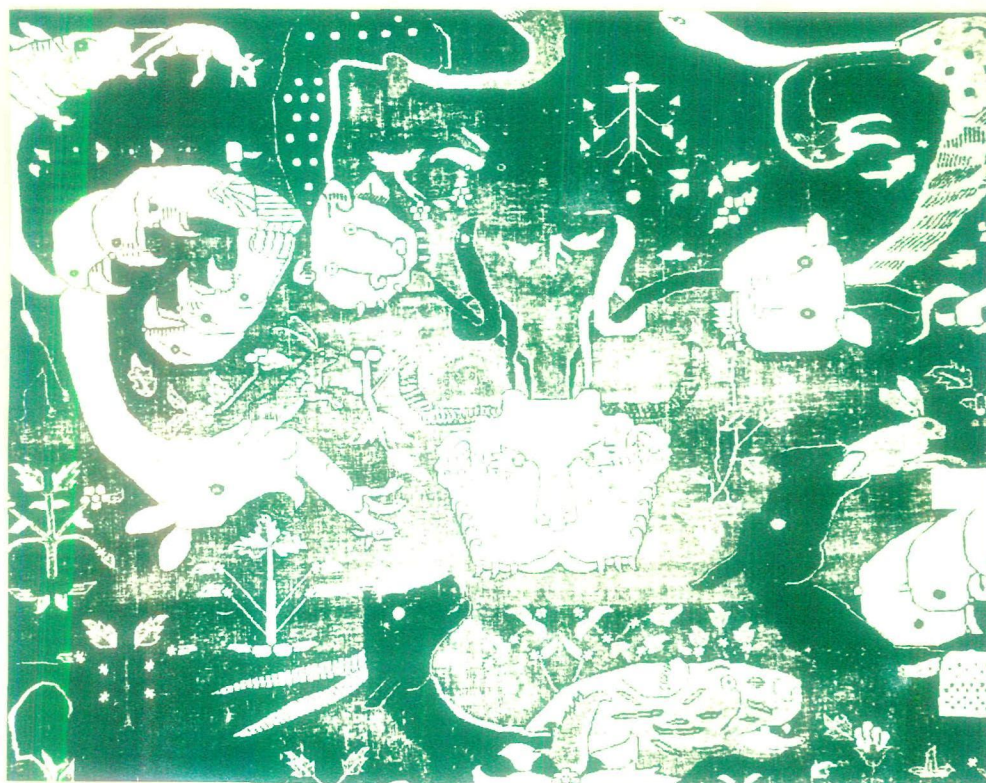


PLATE Lxxviii



PLATE LXXIX